

PART II.

No 10. HOW SHOULD I PRAISE THEE.

(TRIO. Tenor and two Bases and Men's Chorus.)

Allegro fervente.

f

SOLI.
Tenor. *f*

How should I praise Thee, Lord,—

Bass I. *f*

How should I praise Thee, Lord,

Bass II. *f*

How should I praise Thee, Lord,—

p *mp*

how should my rhymes Glad - ly en-grave Thy love_____ in steel—

how should my rhymes Glad - ly en-grave Thy love_____ in steel—

how should my rhymes— Glad - ly en-grave Thy love_____ in steel—

If what my soul doth feel some - times My

If, if what my soul doth feel some - times

If, if what my soul doth feel some - times

cresc. soul might e - - - ver feel!

cresc. My soul might e - ver feel!

cresc. My soul might e - - - ver feel!

CORO.
Tenor. How should I praise Thee,

Bass I. How should I praise Thee,

Bass II. How should I praise Thee,

cresc. *f*

47

Lord, — how should my rhymes Glad - ly en-grave Thy love —

Lord, — how should my rhymes Glad - ly en-grave Thy love —

Lord, — how should my rhymes Glad - ly en-grave Thy love —

mf cresc. — in steel — If what my soul — doth feel some -

mf cresc. — in steel — If what my soul doth feel, doth

mf cresc. — in steel — If — what my soul — doth

- times,
- times, My soul might e - ver, e - - ver

feel some - times, My soul might e - ver

feel some - times, My soul might e - - - ver

48 SOLI. *f*

feel! Al - though there were some for - ty

feel! *f* Al - though there were some for - ty

feel! *f* Al - though there were some for - ty

48 *mp*

CORO. *f* SOLI.

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

mp

CORO. *p* *mf* **SOLI.**

- bove them all, A - bove them all: Some-times I

- bove them all, A - bove them all: Some-times I

- bove them all, A - bove them all: Some-times I

49 *p*

hard - ly reach a score, — Some-times

hard - ly reach a — score, Some-times

hard - ly reach a score, — Some-times

CORO.

pp *pp*

Some - times, — some-

49 *p*

rit. *p*
to hell I fall.
to hell I fall.
to hell I fall.
rit. *pp*
Yet
times to hell I fall.
pp
Yet

Meno mosso. *p* *cresc.*
Yet take Thy way; Thy way is best:
mp
for sure Thy way is best: *mf*
Yet take Thy way: *Meno mosso.* Stretch or con-

Meno mosso. *pp*

mf Stretch or con - tract me, Thy poor debtor;

mf Stretch or con - tract me, Thy poor debtor;

- tract me, Thy poor debtor; This is but tu - ning of my

p This is but tu - ning of my

p This is but tu - ning of my

mf *cresc.* This is but tu - ning of my breast, To make the

mf *cresc.* This is but tu - ning of my breast, To make the

breast, but tu - ning of my breast, To

mp *cresc.* This is but tu - ning of my breast, To make the

mp *cresc.* breast, is but tu - ning of my breast, To make the

mp *cresc.* breast, is but tu - ning of my breast, To make the

cresc.

*allargando***ff** *Maestoso.*

mu - sic bet - ter.

Whe - ther I fly with

mu - sic bet - ter.

Whe - ther with

make the mu - sic bet - ter.

Whe - ther I fly with

mu - sic bet - ter.

Whe - ther I fly with

mu - sic bet - ter.

Whe - ther I fly with

mu - sic bet - ter.

Whe - ther I fly with

*molto cresc. ed allargando***ff** *Maestoso.**dim. e poco rit.*

an - gels, fall with dust,

p cresc.

Thy hands made both, and

*dim. e poco rit.**p cresc.*

an - gels, fall with dust,

p cresc.

Thy hands made both, and

dim. e poco rit.

an - gels, fall with dust,

p cresc.

Thy hands made both, and

dim. e poco rit.

an - gels, fall with dust,

p cresc.

Thy hands made both, and

dim. e poco rit.

an - gels, fall with dust,

p cresc.

Thy hands made both, and

dim. e poco rit.

an - gels, fall with dust,

p cresc.

Thy hands made both, and

Largamente.
sempre cresc.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "I am there; Thy power and love, my sempre cresc." The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, arpeggiated pattern in the left hand. The lyrics are repeated in each system, with the piano accompaniment providing a continuous harmonic background. The score concludes with a final piano accompaniment line.

51

love and trust, Thy power and love, my love and

love and trust, Thy power and love, Thy power and love, my

Thy power and love, my love and trust, my

love and trust, Thy power and love, my love and

love and trust, Thy power and love, Thy power and love, my

Thy power and love, my love and trust, my

51

molto rit. *ff a tempo*

trust Make one place ev - ery-

love and trust Make one place ev - ery-

love and trust Make one place, make one place ev - ery-

molto rit. *ff a tempo*

trust Make one place ev - ery-

love and trust Make one place, one place ev - ery-

love and trust Make one place, one place ev - ery-

molto rit. *a tempo*

where!

where!

where!

rit.

where!

where!

where!

rit. *ff*

Nº 11. THE BELLMAN.

(Solo Bass.)

Lento sospirato.

pp

(pp)

pp

Along the dark and si - lent night, With my lan - tern

and my light, And the tink - ling of my bell, — Thus I walk —

52

— and this I tell: Death and dread - ful - ness call on —

To the gen - 'ral ses - - sion; To whose dis - mal bar we there —

All ac - counts — must come to clear:

f. Scores of sins we've made here man - y, *p* Wiped out few (God knows) if an - y.

f *dim.*

Rise, ye debt - ors then, and fall To make pay - ment while I

f *dim.*

pp

call, while I call.

molto dim.

ppp (come da lontano)

Pon - der this when I am gone; By the clock

ppp

'tis al - most one.

a niente

Nº 12. LITANY: TO THE HOLY SPIRIT.
(Quartet and Chorus)

83

Andante tranquillo.

Contralto Solo.

Soprano.

Alto.

Tenor.

Bass.

CORO.

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

Andante tranquillo.

SOLI.

Soprano.

Tenor.

Bass.

CORO.

Sweet Spir-it, com-fort me,

me op-press, And when I my sins con-fess, Sweet Spir-it, com-fort me,

Sweet Spir-it, com-fort,

Sweet Spir-it, com-fort me,

me op-press, And when I my sins con-fess, Sweet Spir-it,

me op-press, And when I my sins con-fess, Sweet Spir-it,

me op-press, And when I my sins con-fess, Sweet Spir-it,

me op-press, And when I my sins con-fess, Sweet Spir-it,

com-fort me! _____

com-fort me! _____

mf When the house doth sigh and weep,

com-fort me! _____

com-fort me! _____

ppp When the house doth sigh and weep,

com - - fort me!

ppp When the house doth sigh and weep,

com - - fort me!

ppp When the house doth sigh and weep,

com - - fort me!

ppp When the house doth sigh and weep,

com - - fort me!

pp *dolcissimo*

pp
Sweet Spir - it,

pp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet Spir - it,

pp
Sweet Spir - - - it,

pp
Sweet Spir - it,

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

(pp) 55

com-fort me, com-fort me! ____

com-fort me, com-fort me! ____

mf

com - fort, com-fort me! ____ When (God knows) I'm

(pp) *mf*

com-fort me, com-fort me! ____ When (God knows) I'm

55 *mp*

Spir - it, com - - fort me! When (God knows) I'm

mp

Spir - it, com - - fort me! When (God knows) I'm

mp

Spir - it, com - - fort me! When (God knows) I'm

mp

Spir - it, com - - fort me! When (God knows) I'm

55 *pp* *mp*

tossed a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, Sweet

tossed a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, Sweet

tossed — a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, —

tossed — a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, —

tossed — a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, —

tossed a-bout Ei - ther with des - pair or doubt; Yet be-fore the glass be out, —

cresc. *p* *p dim.*

Più lento.

pp Sweet Spir-it, comfort me, comfort me! — *pp* When the Judgment

pp Sweet Spir-it, comfort me, comfort me! — *pp* When the Judgment

pp Spir - it, com - fort me! — *pp* When the Judgment

pp Spir - it, comfort me, comfort me! — *pp* When the Judgment

Più lento.

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When —

Più lento.

pp

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee I have ap -

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee I

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee I —

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee, to

cresc.
is re - vealed, And that op - ened which was — sealed, When to

cresc.
is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.
— the Judg - - ment is re - vealed, When to Thee I —

cresc.

56

- pealed, Sweet Spir-it, comfort me, comfort me! —

have ap-pealed, Sweet Spir-it, comfort me, comfort me! —

have ap-pealed, Sweet Spir - it, com - fort, comfort me! —

have ap-pealed, Sweet Spir-it, comfort me, comfort me! —

56

Thee I have ap - pealed, Sweet Spir - it, com - fort me! —

Thee I have ap - pealed, Sweet Spir - it, com - fort me! —

have ap - pealed, Sweet Spir - it, com - fort me! —

have ap - pealed, Sweet Spir - it, com - fort me! —

56

Thee I have ap - pealed, Sweet Spir - it, com - fort me! —

Thee I have ap - pealed, Sweet Spir - it, com - fort me! —

have ap - pealed, Sweet Spir - it, com - fort me! —

have ap - pealed, Sweet Spir - it, com - fort me! —

№ 13. THE REVOLT.

(Solo Tenor.)

Presto. $\text{♩} = 100.$ *ff*

I struck the board, and cried, No

more. I will a - broad.

mf What? shall I e - ver sigh

p and pine?

f
My lines of life are free;

57

free as the road, Loose as the

wind, as large a store.

mf

Shall I be still in suit?

Have I no har - vest but a thorn _____ To let me

blood, and not re - store What I have

lost _____ with cor - - dial

58
fruit? _____ Sure there was wine Be -

-fore my sighs did dry it:

there was corn Be - fore my

tears did drown it.

f 59 Is the year on-ly lost to me?

Have I no bays to crown it? No flowers, no gar - lands

gay? all blast - ed? All wast - ed?

Not so, my

heart: but there is fruit, And thou hast

60 *ff*

hands. *mf* Re - cov - er

f dim. *mp*

all thy sigh - - - - - blown

age On dou - ble pleas - ures, on

dou - - - ble pleas - - - - - ures:

leave thy cold dis - pute Of what is fit _____ and not: _____

for - sake thy cage, _____ Thy rope of

sands, Which pet - ty thoughts have made, _____ and made to

thee. Good ca - ble to en - - force and

draw _____ And be _____ thy

The first system contains measures 55 to 58. The vocal line features a long note on 'draw' (measure 55), followed by 'And' (measure 56), 'be' (measure 57), and 'thy' (measure 58). The piano accompaniment is in G major, with a key signature of one sharp (F#). It features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand, and block chords in the left hand.

law, _____ While thou didst wink, didst wink and

The second system contains measures 59 to 62. The vocal line has 'law,' (measure 59), 'While thou didst' (measure 60), 'wink, didst wink' (measure 61), and 'and' (measure 62). The piano accompaniment continues with similar rhythmic complexity, including triplets and sixteenth-note passages.

61 *ff*
wouldst not see. _____ A - way, _____ a-way; take

The third system contains measures 63 to 66. Measure 63 is marked with a forte (*ff*) dynamic. The vocal line includes 'wouldst not see.' (measure 63), 'A - way,' (measure 64), and 'a-way; take' (measure 65). The piano accompaniment features a prominent triplet of sixteenth notes in the right hand starting in measure 64, with a forte (*ff*) dynamic marking.

heed: a-way, a - way: _____ I will a - -

The fourth system contains measures 67 to 70. The vocal line has 'heed: a-way, a - way:' (measure 67), 'I will a - -' (measure 68), and continues in measure 69. The piano accompaniment features a triplet of sixteenth notes in the right hand in measure 68, with a forte (*ff*) dynamic marking.

- broad.

ff

mp

Call in thy death's head there: tie up thy fears. He that for-

sfp

sempre morendo

(parlando)

-bears, To suit and serve his need, De - serves his

pp

molto rit.

load.

molto rit.

Andante tranquillo e molto espress.

But as I raved and grew more fierce — and

pp

wild At ev' - ry word. Me - thought I heard one

p *(pp)*

Ped. **Ped.* **Ped.* **Ped.* **Ped.*

call - ing, — Child, And I re - plied, — My

pp *f*

(piu p)

**Ped.(simile)*

Lord.

molto allargando

f *molto allargando*

Nº 14. HEAVEN'S ECHO.
(Solo Soprano with an Echo Voice.)

Andante teneramente. ♩ = 69.

p

O — who will shew me those de-lights on high? *I.*

pp

ECHO.

Thou, e-cho, thou art mor-tal, all men know. *No. —*

62

f

Then tell me, what is that su - -

f

-preme de - light? *ECHO. mf* *Light.* *mf* Light to the mind:

what shall the will en - joy? *ECHO. p* *Joy.* *p* But are there

cares and bus - i - ness with the pleas - ure? *ECHO. pp* *Lei - sure.*

63

p *cresc.*

f **ECHO.** *mp* **ECHO.** *p*

Light, Light. Joy, Joy, and Lei-sure;

ECHO. *pp* *p* *mf*

Lei-sure. But shall they per-se-ver? E-ver, E-ver,

ECHO. *f* **ECHO.** *p* **64**

e-ver, e-ver! e-ver!